

Following a Trail.

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Of all the trails I ever followed the longest was in tracing a murderer.

Just before taking it I was employed to look into the loss of a \$25,000 diamond ring. It belonged to Louis Bamberger. He missed it one day, and I was sent to his house in New York to investigate. He didn't know when the ring had been taken, since he had not seen it for a fortnight at least before he missed it. It was kept in a bureau drawer in his bedroom.

For ten days I kept my eyes open, followed up every clue, however slight, but made no headway whatever. I told Mr. Bamberger that if any one in the house had taken the ring I couldn't find out who was the criminal. I gave up the job.

A month later I took a murder case. While driving along a country road in the neighborhood of the scene of the murder on a fencepost I noticed something that resembled a Masonic symbol. It was a circle and a triangle roughly cut, the circle overlying the triangle, one of the angles of the latter being acute. I pulled up beside the post to examine it. Any one but a detective would have likely considered it the work of some idle boy. I did not regard it so lightly, but I had not then a knowledge I gained afterward which would have enabled me to decipher it. I drove on much puzzled.

Later I came to a point where another road joined the one I was on. Not a hundred yards before reaching the fork I saw a duplicate of the circle and triangle carved on a tree standing a short distance from the road. It at once occurred to me that these symbols indicated a route. Again I stopped and studied. I noticed that the acute angle of the triangle pointed in the same direction as the one I had seen cut on the post, a direction the reverse of that in which I was driving. Ten miles farther on the murder had been committed the traces of which I was looking for. If these signs continued at intervals to a point near the house of the murderer I had made an important discovery. I drove on, watching for the sign, and saw two, each at a road fork or crossing.

On the way I passed the Bamberger house and a mile farther on came to the house of the murderer. A mile and a half before reaching the latter the road forked, and I found the circle and angle. This was the last signal in that direction. I turned and drove back past the symbols and two miles beyond the first I had seen came to another, then another and another, driving till it was too dark to see them. Then I put up at a farmhouse and spent the night.

I expected that I might have a chase before me lasting several days, but I never dreamed of what I had really undertaken. Every morning I would start out, drive all day, seldom having to do much hunting for the symbols, and turn in at night, hoping the next day to come to the end of my pilgrimage. I had started from a point near Cleveland, followed the "blazed" route across Illinois to St. Louis, thence to Topeka, thence to Santa Fe, a distance (as the crow flies) of some 1,400 miles. On reaching Santa Fe I examined every route leading in every direction, finding no symbols on any of them.

By this time I had done a good deal of thinking and had come to the conclusion that some one was showing the route to some one else. Had the same one else arrived? I examined the last symbol carefully and saw that it was fresh cut. I had no clue to discover the person who had been showing the route, so I determined to look out for whoever might be following. There was a house near where the last symbol had been cut, and I took a room there, watching all day from my window or while sitting on the porch. I felt confident that I should discover some one who had been engaged in the murder. He would not travel at night, for he could not see in the dark the signals intended for him any better than I could.

One morning six days after I had begun my watch a tramp came down the road. I was in the yard at the time cleaning my revolver. As usual, upon seeing any one approach I kept my head bent down, but my eye on the tramp. The moment he caught sight of the symbol I knew that I had found my man. He made no secret of his interest. Why should he? He was some 1,600 miles by the shortest route from where the first signal had been cut near the house of the murderer. He went up to the circle and angle, looked at it squarely and was proceeding on his way when I covered him with my revolver and ordered him to throw up his hands. He turned white, but his hands over his head, and I ordered him to walk on ahead of me toward Santa Fe, a few miles distant.

Taking him to a police station, the first thing I did after getting there was to search him for evidence connecting him with the murder. What did I find? A ring set with a tremendous diamond.

Well, to close up, it turned out that about a week before the Bamberger diamond was missed a couple of tramps stopped at the house and were fed there. Being left alone by a careless servant, one of them found opportunity to go upstairs and took the diamond. After leaving the house he left his pal and went ahead with it, cutting symbols to guide the latter, who followed. At the third signal the advance man buried the diamond, and the follower took it up.

I got \$5,000 for the gem's recovery.

CHAS. N. WARDWELL.

The intent fed for serving after dinner coffee is the individual percolator of copper, nickel or brass, with tray and screen. The set costs \$6. The steaming miniature coffee maker has a lamp which is lighted by the guest after the trays are brought to the table.

ANOTHER WOMAN CURED

By Lydia E. Pinkham's Vegetable Compound

Gardiner, Maine.—"I have been a great sufferer from organic troubles and severe female weakness. The doctor said I would have to go to the hospital for an operation, but I could not bear to think of it. I decided to try Lydia E. Pinkham's Vegetable Compound and Sanative Wash—and was entirely cured after three months' use of them."—Mrs. S. A. WILLIAMS, R. F. D. No. 14, Box 39, Gardiner, Me.

No woman should submit to a surgical operation, which may mean death, until she has given Lydia E. Pinkham's Vegetable Compound, made exclusively from roots and herbs, a fair trial. This famous medicine for women has for thirty years proved to be the most valuable tonic and renewer of the female organism. Women residing in almost every city and town in the United States bear willing testimony to the wonderful virtue of Lydia E. Pinkham's Vegetable Compound. It cures female ills, and creates radiant, buoyant female health. If you are ill, for your own sake as well as those you love, give it a trial.

Mrs. Pinkham, at Lynn, Mass., invites all sick women to write her for advice. Her advice is free, and always helpful.

POWDER ON PEANUTS.

There is not much to a peanut, to look at it. It grows on a farm and is ready to eat after it has been roasted. A careless deduction would link up the farmer, the commission merchant, then the grocer or Michelangelo.

That would be a mighty careless deduction, though. The first time a lot of unroasted peanuts are encountered rub one on a piece of dark cloth and observe the white mark it leaves. That is talcum powder. They powder peanuts to make them look pretty, which is just why sister powder her face, and in that particular peanuts and girls are both alike.

Any farmer can grow peanuts, but no farmer can sell them to the consumer. The peanut he grows is not fit to put on a stand, at least not until it has been touched up. Look at the peanuts on the next push cart and see how even they run as to size. They have all been sorted. Observe how clean they are and how white this lot is, how gray that lot is and how uniform all the different lots are. They have been sorted.

When the peanut is grown it is gathered and carried to a miller, who puts it in a great bin and later carries it over to his mill, where he has a contrivance just chock full of brushes. These brushes get almost every speck of sand and dirt out of the peanuts, which is more than the farmer could have done if he had spent the summer trying. Then the brushed peanuts go on to another sort of mill, and by being tossed about they get their hulls polished, and while that is being done they are peppered with talcum powder, so that by the time they come out of this machine they are as white as they are to appear in public.

But the peanut is not ready for market yet. It is alongside a lot of larger or smaller ones, hurting the appearance of the larger ones, while it does not enhance the value of the smaller ones. To even up matters the output of the talcum powder polishing machine is run out on to a great canvas belt, which travels for fifty feet or more slowly. On either side of this belt are boys and girls. These sort the peanuts as they pass; this squad picking out the biggest, that squad taking the next largest, and so on down till the smallest are left. Shells that have dodged the powder rag are thrown back into the mill, and broken hulls are thrown away.

That is about all for the peanut now, excepting the roasting. It has to be roasted. There is a popular superstition that the Italian vendor roasts the peanuts in his little push cart. All he does is keep them hot. They are roasted at the mill, tons at a time, cooked to a nice by experienced men, who have thermometers and all sorts of appliances to show them when a peanut is "done." This roasted product is the one that the Italian buys, and when he gets it he pops it into his little fake roaster and warms it over. It takes a long time and a lot of work and hosts of boys and girls to get the nickel's worth of hot roasted peanuts in the red and blue striped bag, but there is a reason for it all, and the reason is that a sack of even run small sized peanuts will find a buyer quicker than a sack of big and little ones all mixed up together. The stomach likes the egg to make a good report, and the peanut commission merchant understands that a shining shell, with indentations filled with talcum, pleases the eye, and he has no compunctions about the powder box, because he has found out that in roasting the heat drives off the surplus talcum, so that is why if one wants to find out for true about this trick of the trade it will be necessary to get hold of an unroasted and not a roasted peanut.

By way of good measure it might be added that the shelled peanuts, generally sold salted, have been run through a thrashing machine, which breaks the hull and blows it out of the way. Only "Spanish shell" nuts can be so treated. The tougher hulls have to go to Signor Italiano.—Kansas City Journal.

REBUILDING CONCESSIONS

Ruins in Earthquake Zone Uninhabitable

THE GOVERNMENT ACTION

Locations Important, but Future Perils Equal to Past Ones—Require in London—News of American Safety.

Rome, Jan. 11.—The parliamentary committee, which is examining the measures proposed by the government in the Italian Chamber of Deputies, has modified them with the consent of the cabinet. The changes provide that for five years instead of 5 per cent for two years and that the earthquake-zone be exempted from a building tax of 15 years. A further provision is that all unclaimed valuables in the devastated district be devoted by the government to the relief of the survivors.

The sitting of the Chamber of Deputies yesterday was even more impressive than that of Friday. Deputy Tommaso Villa, the veteran of the Parliament, who has sat in the Chamber since 1865, and has several times been a minister, was invited by the parliamentary committee to make a report on the measures proposed by the government for the amelioration of conditions resulting from the earthquake. He did so orally in an eloquent address, at the conclusion of which the Chamber gave unanimous approval to the measures agreed upon between the government and the parliamentary committee.

Miss May Sherman of Elizabeth, N. J., who was active in work in Taormina and who now is in Rome, yesterday gave further details of the condition of the refugees who came under her observation. Some of the injured, she said, had little chance of reaching Catania alive. They were, therefore, taken from the train and cared for at Taormina. Local Italian doctors and an English physician, Dr. Dashwood, and his wife were indefatigable in their labors. Four of the injured died during the first two days. "All the bakers of Taormina," Miss Sherman said, "were kept at work making bread and they were paid by contributions from the foreign colony. We all did everything possible to obtain clothing to cover the shivering and naked people. There were many children among the refugees who had been made orphans by the earthquake. Lady Hill and her daughter, who have a school at Taormina in which they teach embroidery, gave themselves up to nursing and caring for the sufferers, receiving some in their own villa. "I was much struck," Miss Sherman went on, "by the behavior of the refugees. They seemed dazed with terror and suffering, but they were absolutely uncomplaining. They were ready to share whatever was given them with each other and even those that were suffering the most did not neglect to thank us for the kindness shown. The people of Giardini seemed to have no idea of even giving water to the refugees until such a course was suggested to them by the foreigners. But as soon as they did wake up they showed great kindness and received 100 of the wounded into their homes."

Growth of the Red Cross Fund. The Red Cross fund for the Italian earthquake sufferers continue to grow. With yesterday's contributions the total is \$721,031. This includes \$70,000 cabled direct to Embassador Grieco for Red Cross purposes by the governor's committee of Massachusetts.

The inhabitants of Geneva, Switzerland, state that the waters of Lake Geneva rose and fell for two days with a curious siphon-like action three weeks before the earthquake at Messina. The same phenomena were noticed before the San Francisco disaster and are attributed to seismic gases.

Casper S. Crowninshield, the American consul and Mrs. Crowninshield, out of the funds collected from the American visitors at Naples, have started a work-room to give employment to the women earthquake refugees.

Growth of Trades Unionism. According to Frank Morrison, secretary of the American Federation of Labor, the unions of America today have a greater membership than ever before in the history of the labor movement. In the American Federation of Labor there are now affiliated 177 national and international labor unions, representing approximately 27,000 local labor unions. The number of state Federations of Labor is thirty-six, and there are 541 central labor bodies and local trade and labor unions. In the aggregate 2,000,000 men are members of the body or affiliated with it.

A Slight Difference. The globe trotter was talking about the wonders of India.

"The scenery in some portions of the country," he said, "with enthusiasm, 'is incomparable. Far, far away, the mountains pile up toward the sky, and stretching off to them are beautiful valleys, while close at hand you can get in sight of a man eating tiger!'"

"I beg your pardon," interrupted an eager listener, "but did you say inside of a man eating tiger or in sight of one?"—New York Times.

To Mend Broken China. The most successful way to mend broken china is the following formula: Powder a small quantity of lime and take the white of one egg and mix together to a paste. Apply this quickly to the chips to be mended, place the broken pieces together firmly, and it will become set and strong. It is unusual when china breaks in the same place again after being mended with this paste.

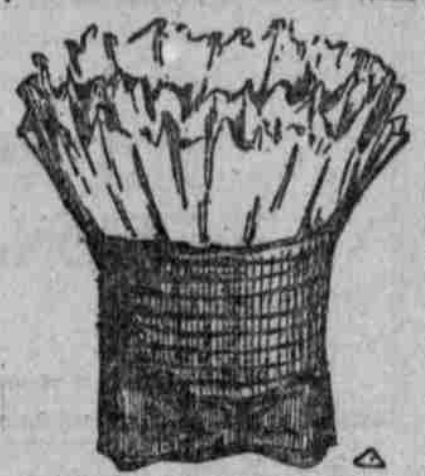
IN FASHION'S REALM.

Robespierre Cravats Are Interesting Items of the Toilet.

A WRINKLE FROM PARIS.

Girls With Buckles as Hairpins Are Using Them For Smart Neck Ornaments—The High Ruff Effect Very Popular.

An interesting item of the toilet is the Robespierre cravat. This is a very notable affair in Paris, obviously born of the Napoleon collar, which convention decrees shall terminate an appreciable distance either side center front.



COLLAR OF SATIN AND TULLE.

front. A feature of the Robespierre is an immense jabot of lace edged, plaited, French hemmed lawn as filmy as a fairy web, surmounted by a great outspreading black satin bow, the center strap dragged through an old paste or severely plain gilt buckle.

Apart, however, from this particular cravat, the buckle is playing a distinctive role as a neck finish. A broad piece of black satin ribbon, supported either side, the back concluding in some coquettish bow and the front passed through a buckle, affords a finish that is stamped by the hall mark of the best Parisian faver.

The shops have brought out this quaint piece of neckwear which is



RUFF OF SATIN AND NET.

shows in the sketch. It has no ruffle at the lower edge, but a high double one of swiss at the upper edge. The satin collar is a bright pink, and the little ribbon cravat at the base is of another shade of pink. This is worn with all manner of light gowns and especially white shirt waists.

The high ruff, which is the most popular neckwear of the moment, is made from a variety of materials. This sketch shows one for young girls which has a satin foundation, with double ruffles at each edge of white dotted net. Around the base of the satin collar is a narrow band of ribbon velvet tied in a trig bow in front.

While the turnover embroidered collar is popular and becoming, it is not as fashionable as some other pieces



AN EMBROIDERED COLLAR.

of neckwear. This straight collar shown in the sketch is quite the smart thing and goes very well on shirt waists worn under the new military directive coats. AMY VARNUM.

EMBROIDERY SILK CASE.

A Comfortable Possession For the Woman Careless With Her Skins of Silk—Couch Cushion That is a Little Out of the Ordinary.

The case shown here is an ideal receptacle for embroidery silks. In it they remain smooth, straight and clean. In the book are sheets of plain paper. Each skein is laid between them.

Cut two pieces of linen 11 by 4 inches. Place the design in the center of one of the pieces, with a piece of carbon paper under it. Draw around the design. The embroidery is done in a plain, solid Kensington stitch. Next cut two pieces of pasteboard, 8 by 2 1/2 inches. Cover these with the pieces of linen, turning the material back over the edges, and sew it back and forth from side to side. In the center of the long edge of each piece sew a piece of half inch satin ribbon for the fastening. Cut two pieces of plain white paper 7 by 1 1/2 inches. Paste these pieces firmly over the wrong side of the covers for a finish. Lay the covers wrong sides together and overband them neatly down the back.

To make the inside of the case, cut three pieces of plain white paper, 7 1/2 by 14 1/2 inches. Fold one sheet of the paper exactly in the middle, the fold being of the seven and a half inch length. Fold each half over again, bringing the outside edge of each half over until it touches the center fold. Repeat this folding on the other two

QUICK MONEY } VS. { QUICK CLOTHES

That's the case—Quick Money against Quick Clothes. It's a fast race—the money is coming at a 2.10 pace but the clothes are going even faster.

The best of all about this race—or sale if you'd like—is that the clothes are far in the lead. That's because they're worth more than the money.

Yes, we mean just exactly that. There isn't a Suit or Overcoat offered in this sale but is worth lots more than it will cost. So the people who get the clothes are the winners.

There is still time for you to win in this game, and you win every time you buy at the Quick Money Sale.

Come in early and let us show some of these Quick Clothes. Will give you a perfect fit, show you some good, stylish Clothes and the Quick Money will be the smallest amount you've ever paid for Clothes of like quality.

MOORE & OWENS

SEE THE BIG SIGN

122 North Main Street

Barre, Vermont

sheets, and put the center fold of each sheet together, one over the other. Put these folds against the overhanding down the center of the case and sew through all. This forms six little pockets in which to put the skeins of silk.

It would be a pleasing idea to put a skein of silk in each pocket before sending it to a friend as a Christmas gift.

Applique Couch Cushion. A method of work which produces the same bold effects as those of the stencil, but with greater richness and effectiveness, is that of applique. The use of one fabric upon another, with outlines and small details of design brought out by embroidery, is peculiarly pleasing in its results and a method which has heretofore not been thoroughly appreciated by art needle workers. The principal object in these simple designs is the obtaining of good restful lines with broad effects in color and mass which are not handicapped with too much detail. Applique is well suited to this purpose and is very easily done. All that is necessary is to cut out the design and after carefully basting it in place make it secure by a couching stitch about the edge. The outlines of the design are then worked in outline stitch and the small details in satin stitch as required. The seed pod design illustrated



IN SEED POD DESIGN.

is so simple that almost any woman accustomed to art needlework could set her own pattern, but craftsman shops, however, sell these designs for those who cannot make their own for the seed pod cushion. A gray green canvas could be chosen, and the pods could be cut from golden linen with the seeds done in a brilliant peacock blue. This would give a sharp color contrast to the pillow. The couching and outlining are done in rich golden brown floss.

SPECIMENS IN RARE DESIGNS.

Lyre Shape of the Louis XVI. Period Said to Be Work of French Ebeniste Jean Demoreuil—Charming Italian Renaissance Pattern.

Bellows are details of old time furnishing which, somewhat curiously, seem to have escaped the attention of many writers on the furniture of the past and to meet with comparatively slight esteem among the modernity of

modern connoisseurs, and yet if one begins to "take up" the subject it is by no means lacking in interest.

One reason for its being apparently neglected may possibly be found in the fact that bellows of the olden time were such indispensable and constantly used members of the family household goods that very few have survived to tell their mute tale of bygone usefulness. In mediaeval kitchens of the great the bellows blower was a recognized functionary, whose duties, according to Joinville, probably included looking after the turnspit dogs in their revolving wheel cage. And it was not only in the kitchen that the services of the bellows were called into requisition, for the log fires of the banquet hall and the great chamber equally demanded their ministrations, and the honor in which they were held before the days of coal fires is sufficiently indicated by the lavish decoration that was frequently bestowed upon them. A finely finished pair of decorated bellows of the middle ages



FRENCH AND DUTCH PERIODS.

will often be found to be worthily representative of the furniture style of its period. Pre-eminently was this the case in Italy when, in the exuberant art of the renaissance, the great masters themselves did not begrudge their labors even on the adornment of such a comparatively humble detail of domestic plenishing. Some of the most exquisite pieces of carved walnut wood furniture belonging to the Italian quattro cento and cinque cento periods are the bellows, a pair of which, with wondrously elaborate Venetian carving, fetched at the famous sale of the Magliac collection in 1892 no less a sum than \$2,300.

Experts abroad often make rare finds, a few of which are here reproduced. Distinctively renaissance in character, the Italian type pictured is of walnut wood, carved and gilt, with nozzle of copper, richly chased. The front is surmounted by a mascheron, or human mask, which forms the handle. Following the curve at each side is a grotesque male torso, terminating in scrolls, and in the center a winged amorino beneath a garland of fruit. The handle on the reverse side is formed by a beautiful female head,



crowned and draped, and the central ornament consists of a grotesque mascheron, its open mouth forming the wind hose. Scallop shells, scrolls and draperies surround it after the style of the period, which incorporated Cupids and grotesques, scrolls and flowers, draperies and masks, in a wealth of decoration. Those of Venetian origin are charmingly interesting.

French bellows of the seventeenth and eighteenth centuries were often of great beauty. A lovely little pair is purely Louis Seize in character, with its severely simple ornament in tulip wood inlaid on carved mahogany. Claiming to be the work of the maitre ebeniste Jean Demoreuil, it is a departure from the traditional form, suggesting a lyre shape, which is emphasized by the lines of the inlay taking the direction of the strings. To bear out the resemblance the nozzle is well



subordinated, being made as short as is possible consistently with its purpose. These are only a few examples of the antique bellows.